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THE INTRODUCTION
OF
CLASSICAL METRES INTO ITALIAN POETRY
AND THEIR DEVELOPMENT
TO THE BEGINNING OF THE NINETEENTH CENTURY

A DISSERTATION

PRESENTED TO THE BOARD OF UNIVERSITY STUDIES
OF THE JOHNS HOPKINS UNIVERSITY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY,
JUNE, 1898

BY

ARTHUR H. BAXTER

BALTIMORE
JOHN MURPHY COMPANY
1901

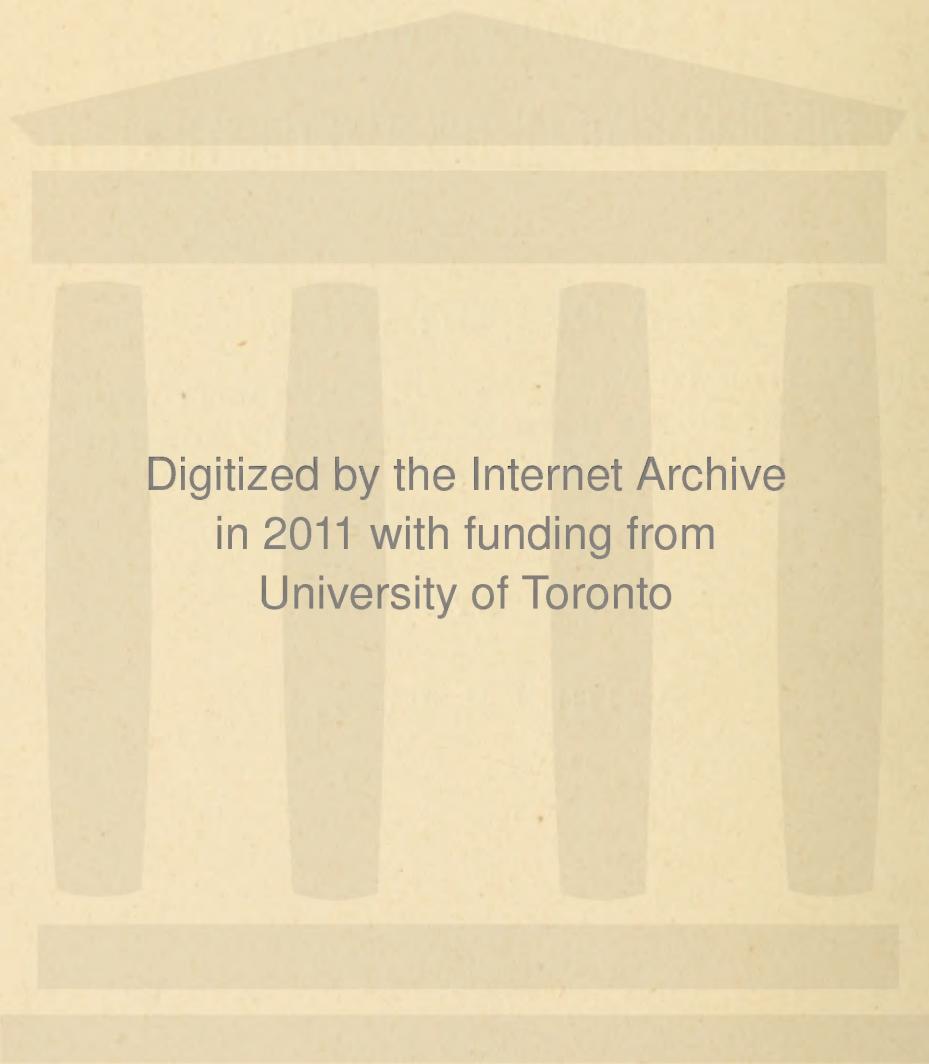
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PREFATORY NOTE.

The material for this Dissertation was collected chiefly in the libraries of Florence, Italy, and especially in the Magliabecchiana, or Biblioteca Nazionale. The book *Versi, et Regole de la Nuova Poesia Toscana*,¹ of which only two copies exist, was sent to me from the Biblioteca Nazionale Centrale Vittorio Emmanuele in Rome. Later it was found that another copy existed in Florence. Mazzoleni's *Rime Oneste* was procured for me by Loescher of Florence, who obtained it by advertising in the press.

¹ Cf. p. 15 of this *Dissert.*

LIST OF ABBREVIATIONS.

Atanagi, *De le Rime* := *De le Rime di diversi nobili poeti toscani, Venezia, 1565.*

Carducci, *Poesia Barb.* := *La Poesia Barbara nei secoli XV^o e XVI^o, Bologna, 1881.*

Carducci, *Odi Barb.* := *Le Odi Barbare, Bologna, 1877.*

Carducci, *Lirici* := *Lirici del Secolo XVIII., Firenze, 1871.*

Casini, *Forme Met.* := *Le Forme Metriche italiane, Firenze, 1890.*

Crescimbeni, *L'istoria* := *L'istoria della Volgar Poesia, Venezia, 1731.*

Falconi, *Due Saggi* := *Due Saggi Critici, etc., Torino-Roma, 1885.*

Fantoni, *Poesie* := *Poesie di Giovanni Fantoni, fra gli Arcadi Labindo, Italia, 1823.*

Fornaciari, *Dis. Stor.* := *Disegno storico della letteratura italiana, etc., Firenze, 1894.*

Fraccaroli, *D'una Teoria* := *D'una teoria razionale di metrica italiana, Torino, 1887.*

Gaspari, *Storia* := *Storia della Letteratura Italiana, Torino, 1891.*

Giorn. Stor. := *Giornale Storico.*

Literaturblatt := *Literaturblatt für Germanische und romanische Philologie, Heilbronn, 1882.*

Nuova Antol. := *Nuova Antologia di Scienze, lettere ed arti, Roma.*

Schiller, *Metri Lirici* := *I Metri Lirici di Orazio, etc., trad. di E. Martini, Torino, 1896.*

Stampini, *XIX. Liriche* := *Commento metrico a XIX. Liriche di Orazio, etc., Torino, 1890.*

Stampini, *Odi Barb. di Carducci* := *Le Odi Barbare di G. Carducci, e la Metrica Latina, Torino, 1881.*

Versi, et Regole := *Versi, et Regole de la Nuova Poesia Toscana, Roma, 1539.*

THE INTRODUCTION INTO ITALIAN POETRY OF CLASSICAL METRES, AND THEIR DEVELOPMENT, UP TO THE MIDDLE OF THE NINETEENTH CENTURY.

THE FIFTEENTH CENTURY.

The revival of general interest in the study of classical metres in Italian poetry occurred in the year 1877 when Carducci published the *Odi Barbare*.

In August of that year Adolfo Borgognoni wrote in the *Nuova Antologia* the first article which had till that time appeared, in that Journal, on the subject of classical metres in Italian poetry.¹ Both he and subsequent writers unite in saying that the first writer who attempted to introduce classical metres into Italian poetry was that singular genius, Leon Battista Alberti (1407–1472),² whose efforts, however, found neither praisers nor imitators.

Since Borgognoni other scholars have spoken of Alberti as an imitator of classical metres.

¹ Cf. *Nuova Antol.*, Seconda Serie, 1877, Vol. v., fasc. 8, pp. 917–928.

² For the date of Alberti cf. *Storia della Letteratura Italiana*, di Adolfo Gaspari, etc., 2 vols., Torino, Loescher, 1891, p. 175. Cf. also *Giornale Storico*, etc., 1883, i., p. 160, where there is a reference to *Giornale ligustico di archeologia, storia e letteratura. Anno IX.*, fasc. 5°. A. Neri, “La nascita di Leon Battista Alberti.” The author supposes that Alberti was born in Genoa at the end of 1407 or at the beginning of 1408, “da legame illegittimo, sanato poi con le nozze.” Cf. *ibid.*, 1883, ii., p. 153. The date of L. B. Alberti’s birth is given here by G. Scipione Scipioni as 1416. Cf. *ibid.*, 1887, x. p. 255, Notice by G. Scipione Scipioni of Girolamo Mancini’s *Nuovi documenti e notizie sulla vita e sugli scritti di Leon Battista Alberti. (Estratto dall’ Arch. storico ital., serie IV., t. XIX.)* Firenze, Cellini, 1887 (8°, pp. 70). Cf. *ibid.*, 1891, xviii. Scipione Scipioni, “L’anno della nascita di Leon Battista Alberti.” Scipioni supposes that Alberti was born in 1406 or 1407.

Domenico Gnoli, in 1881, said that at the head of this new poetical venture was one of the most famous men of the Renaissance, Leon Battista Alberti, who produced some hexameters, and an elegiae distich which from a poetical point of view leave much to be desired.

Casini in his book, *Le forme metriche italiane*, mentions Alberti and Leonardo Dati as the inventors of this new style of Italian poetry.¹

Gaspary² states that Alberti's verses were written on the occasion of a competition for a poetical prize. The competition took place in Florence on the 22d of October, 1441, in the cathedral, in the presence of the Signoria, the archbishop, the Venetian ambassador, many prelates and a large gathering of people. On the same page Gaspary says that another competitor, namely, Leonardo di Pietro Dati, "the writer who annotated Palmieri's *Città di vita*," was seized with the idea of adapting ancient metres to the Italian tongue. This attempt can easily be understood when the enthusiasm which was then dominant for all classical subjects is taken into consideration. Dati wrote a part of his poem in hexameters, and another part in the Sapphic metre.³

Alberti himself submitted for competition his dialogue "Dell' Amicizia," that is, the fourth book of his *Famiglia*, and also a poem consisting of sixteen Italian hexameters. While these were certainly the first attempts to apply classical metres to Italian poetry, they were also the least successful, and naturally so, since they adhered too closely to their models. "Dati and Alberti," continues Gaspary, "did practically nothing else but apply the quantity of Latin words to corresponding Italian words, without taking into account the change of sounds."

Thus they produced verses of which the measure must be sought in another tongue.

¹ Cf. *Le forme metriche italiane*, notizia ad uso delle scuole classiche, di Tommaso Casini, 2^a edizione, rifatta e migliorata, Firenze, G. C. Sansoni, editore, 1890, (12°, pp. VIII. -112) on p. 91. Cf. notice (2 pp.) in *Giorn. Stor.*, 1884, III., p. 285, Tommaso Casini, *Notizia sulle forme metriche italiane*, Firenze, G. C. Sansoni, 1884 (12°, pp. VIII., 112).

² Cf. Gaspary, *Storia*, II., p. 174.

³ Cf. T. Casini, *op. cit.*, p. 97. Casini also declares that L. Dati was the first to make use of the Sapphic metre in Italian.

Fornaciari in his *Disegno Storico della letteratura italiana*,¹ mentions this literary competition, and adds that it was arranged by the officers of the “studio fiorentino” at the instigation of Alberti, that the prize was a crown of silver, and that the subject was to be “True Friendship” (la vera amicizia).²

Ludovico Ariosto (1474–1533)³ should be mentioned here before passing on to discuss the spread of classical metres in Italian during the sixteenth century, under Claudio Tolomei.

Ariosto’s poems, which form the prologues of his two comedies, *Il Negromante* and *La Cussaria* are, as Gnoli states,⁴ merely Italian hendecasyllabic lines, unrhymed, and with a proparoxyton at the close of each line. Gnoli, however, praises Carducci for introducing these poems into his collection, adding that Carducci shows thereby his intention of including in the collection every deviation which was made in Italian metre with the object of bringing such metre closer to the classical model.

Gaspary⁵ is of the same opinion as Gnoli on this point, and adds that the unrhymed hendecasyllabic line ending in a proparoxyton, a verse, therefore, of twelve syllables, seemed to be the most exact form of reproducing the Iambic trimetre of the ancient models.

In this imitation Ariosto was followed by some writers, but opposed by others, and the metre was later abandoned.

Like Ariosto, Bernardo Tasso (1493–1569)⁶ also attempted to introduce some novelty into the hendecasyllabic line.⁷ He sought to invent a form of verse which should possess the advantages of

¹ Cf. *Disegno storico della letteratura italiana dall’origine fino ai nostri tempi*, del Prof. Raffaello Fornaciari, in Firenze, G. C. Sansoni, editore, 1894,—in 8°, pp. vi., 390, on p. 87.

² The poems mentioned of Alberti and Dati will be found in the Appendix to this *Dissert.*, Nos. I. and II. They are taken from *La Poesia Barbara nei secoli XV.º e XVI.º* a cura di Giosuè Carducci, Bologna, Nicola Zanichelli, 1881, (8° pp. iv., 476), on pp. 3, 4, 17. Cf. also T. Casini, *op. cit.*, pp. 92–93.

³ Cf. Carducci, *Poesia Barb.*, date (1474–1533) on p. 23. Cf. also Gaspary, *Storia, etc.*, II. (part 2), birth (1474), p. 68; death (1533), p. 82.

⁴ Cf. *Nuova Antvl.*, Seconda Serie, 1881, xxviii., p. 380. Cf. also Casini, *Forme met.*, p. 78, § 5.

⁵ Cf. Gaspary, *op. cit.*, Vol. II., part 2, pp. 73–4.

⁶ Cf. Gaspary, *Storia*, II., part 2, birth (1493), p. 192, death (4 September, 1509) p. 198.

⁷ Cf. Gaspary, *op. cit.*, II., part 2, p. 135.

the Latin hexameter, for rhymes recurring regularly compel the thought also to act in regular and therefore monotonous periods. Tasso did not dare to omit the rhyme altogether, so he formed a complicated system of hendecasyllabic lines which were connected by rhyme only in every fifth line. (A B C B A D E C F E D G H F . . .) . . .

In this metre he wrote only the “Epitalamio per il duca Federigo di Mantova,” and the first of his Elogues, and later the scheme of the metre was modified, so that the rhyme occurred in every three verses.

From the selection of this poem, given in the Appendix,¹ it will be seen that the rhymes occur at intervals of from two to five lines. Thus the word “christalli” is rhymed with the fifth line beneath it, the word “velo” with the second line below it, “Himeneo” with the fifth, “giorno” with the fifth, and “sereno” with the third line beneath it.

Bernardo Tasso also wrote some fifty odes with lines shorter than those of the canzone, and with imitations from Horace.² “L’ode oraziana,” says Gaspary,³ “Bernardo Tasso la rende semplicemente per mezzo di strofe brevi e non divise, ma rimate; segue però in altri il suo modello romano . . .”

SUMMARY OF THE POEMS WRITTEN IN IMITATION OF CLASSICAL METRES DURING THE FIFTEENTH CENTURY.

The introduction of classical metres into Italian poetry took place in the year 1441. Leon Battista Alberti was the first to reproduce the hexameter and the elegiac distich. Leonardo Dati introduced an imitation of the Sapphic ode in the same year. Ludovico Ariosto invented the unrhymed hendecasyllabic with a final proparoxyton, while Bernardo Tasso attempted to introduce a new system of hendecasyllabics in which the rhyme occurred as far apart as every fifth verse.

¹ Cf. Appendix, No. III.

² Cf. Fornaciari, *op. cit.*, p. 105.

³ Cf. Gaspary, *op. cit.*, II., part 2, p. 135.

Table of Poems of the Fifteenth Century.

Instances of Elegiac metre.....	1
Hexameters.....	3
Hendecasyllabic verse ending with a pro-	
paroxyton.....	2
Sapphic ode.....	1
Other metres.....	1

THE SIXTEENTH CENTURY.

In the sixteenth century a second and more extensive attempt was made to introduce classical metres into Italian verse. This movement was at once the most radical and the most collective attempt ever made in Italy to introduce a change in literature, and the movement extended to all the literary men of this country.¹

The cause of the origin of this innovation was a feeling of opposition, or rivalry, to the school of Bembo. Bembo's style was essentially one of imitation. Cicero was his model in writing Latin prose, Boccaccio in Italian prose, and Petrarcha in Italian verse. Bembo's art was exclusively formal, and little or no attention was paid by him to matter or content.

Bembo's influence was very great, and he was considered the centre of the literary stage of his time.² In opposition to Bembo's school arose Niccolò Franco, beneventano (1505–1569),³ and Claudio Tolomei, with his imitations from classical meters.

The approximate date of Claudio Tolomei is well established. Carducci gives it as 1492–1554.⁴ Fornaciari differs slightly from Carducci, giving the years 1492–1555.⁵ Claudio Tolomei was

¹ Cf. Gnoli, in *Nuova Antol.*, Seconda Serie, 1881, xxviii., p. 382, top.

² Cf. Gaspari, *op. cit.*, II., part 2, pp. 63, 67.

³ Cf. Gaspari, *op. cit.*, II., part 2, p. 162. Also Fornaciari, *op. cit.*, p. 138. Niccolò Franco was one of the poets who, following in the footsteps of Pietro Aretino, ridiculed the School of Bembo for imitating Petrarcha.

⁴ Cf. Carducci, *Poesia Barb.*, p. 33.

⁵ Cf. Fornaciari, *op. cit.*, p. 105. Cf. also Ad. Borgognoni, *Nuova Antol.*, Seconda Serie, 1877, v., fasc. 8, agosto, p. 917.

prominent in literary circles, and had already instituted the *Accademia della Virtù*. In 1538 he founded in Rome the *Accademia della Nuova Poesia*, a society before which only poems imitated from classical metres were allowed to be read.¹

Tolomei and his followers approached the subject of the imitation of classical metres with greater insight than Leonardi Dati and Leon Battista Alberti had done before them.

The lines of their poems, says Gaspari,² were to be scanned according to quantity, yet not Latin but Italian quantity. The latter is not always imaginary, although indeed it does not always present such marked differences that a well-defined metre can be formed with it as a basis.

Borgognoni thus enumerates the chief members of the school of Tolomei.³ "I principali seguaci del Tolomei furono, nel suo secolo, Luigi Groto, Girolamo Fracastoro, Dionigi Atanasi, Antonio Ranieri, Giulio Pieri, Giovanni Zaccarelli, Alessandro Pittolini, Fabio Benvoglienti, Pier Paolo Gualtieri, e quel Trifone Benzi"

This list is, however, very incomplete, and I here append the names of all the authors whose poems are found in *Versi, et Regole*

¹ Cf. Gnoli, in *Nuova Antol.*, Seconda Serie, 1878, XII., p. 693. Also Gnoli, *ibid.*, 1881, XXVIII., p. 379.

The question has been raised whether Claudio Tolomei and Angelo Claudio Tolomei, the author of *Laudi delle donne bolognesi*, are one and the same person. Brunet (v. 877) is of the opinion that they are one and the same, but it is scarcely possible that this should be the case for the following reasons: First, with the exception of Brunet and Graesse, no other biographer records, among the works of Claudio Tolomei, the poem in praise of the women of Bologna, published in 1514. Secondly, Claudio Tolomei in the year 1514 was only twenty-two years of age, and we have no other testimony that he spent a part of his youth in Bologna. It seems, therefore, that Claudio Tolomei and Angelo Claudio Tolomei were two different persons, and that the latter purposely denominated himself Angelo Claudio in order to be distinguished from his namesake. On the points mentioned here cf. *Giorn. Stor.*, 1891, XVII., p. 476.

² Cf. Gaspari, *op. cit.*, II., part 2, p. 136.

³ Cf. *Nuova Antol.*, Seconda Serie, 1877, v., p. 918. I have noted several inaccuracies on the part of the author, or typographical errors: On p. 918 of this article, Atanasi for Atanagi, Ranieri for Renieri, Giulio Pieri for Vieri, Zaccarelli instead of Zuccarelli, Pittolini instead of Cittolini.

de la Nuova Poesia Toscana,¹ published in Rome in 1539, and printed by Antonio Blado d'Asola.²

LIST OF NAMES OF AUTHORS WHO CONTRIBUTED TO *Versi, et Regole de la Nuova Poesia Toscana*.

	<i>Page.</i>
Antonio Renieri da Colle.....	A to E iii ³
P. Pavolo Gualterio Aretino.....	E iv – F v
Giovanni Zuccarelli da Canapina.....	F vi – H iv
Giulio Vieri Senese.....	H v – I ii
Alessandro Cittolini da Serravalle.....	I ii – I vi
Bartolomeo Paganucci.....	k i
Gabriello Zerbo.....	k ii
Giovan Battista Alamanni.....	k iii
S. Don Diego Sansoval di Castro.....	k iii
Ascanio Bertini.....	k vi
Adriano Viventio.....	k vii
Lionardo Colombini.....	L
Christofano Romei.....	L i
Ottavio Brigidi.....	L ii
Carlo de' Marchesi.....	L iii
Alessandro Bovio.....	L iii
Mario Zephiro.....	L iv

¹ Cf. *Versi, et regole de la nuova poesia toscana*, Romae M. D. XXXIX. On the recto of the last sheet is written: In Roma, per Antonio Blado d'Asola, nel M. D. XXXIX del mese d'Ottobre, in-8°. The book is dedicated à Monsignor Giovanfrancesco Valerio. This edition of 1539 is very rare. Besides the copy in the Biblioteca Nazionale in Florence, consulted by me, there is one in the Biblioteca Nazionale Centrale Vittorio Emanuele at Rome.

² For information concerning the work of Antonio Blado in Foligno and in Rome, cf. *Giorn. Stor.*, 1884, Vol. III., p. 307, under Il Bibliofilo (Bologna), Anno v., 1884, No. 1, M. Faloci-Pulignani, "Il tipografo Antonio Blado in Foligno." *Ibid.*, 1894, Vol. XXIII., p. 328, G. Fumagalli, *Antonio Blado, tipografo romano del sec. : XVI.*, Memoria storico-bibliografica, Milano, Hoepli, 1893, di pp. 122. Cf. also *Nuova Antol.*, Terza Serie, 1893, XLVIII., fasc. 22, p. 355—same title as above (Fumagalli, *Antonio Blado*, etc.), but published by a different editor,—Bergamo, tip. fratelli Cattaneo, 1893.

³ The letters and numbers to the right of this sheet are the page indications of *Versi, et Regole*, etc. There are seven pages to each letter, and the letters used are A B C D E F G H I k L M N O P Q R S T V (to V vii).

	<i>Page.</i>
Tommaso Spica Romano.....	N – N viii
Annibale Caro.....	O – O i
Bernardino Boccarino d'Arezzo.....	O ii – O v
Triphone Bentio d'Ascisi.....	O v – Pi
Pavolo del Rosso Fiorentino.....	Pi ii – Q
Dionigi Athanagi da Cagli.....	Q i – S vii
Claudio Tolomei.....	T – V-v

It will easily be seen that the principal contributors to this collection were Antonio Renieri, Pavolo Gualterio, Giovanni Zuccarelli, Giulio Vieri, Alessandro Cittolini, Pavolo del Rosso, Dionigi Athanagi, and Claudio Tolomei himself.

Since there appears to be some doubt as to who was the compiler of *Versi, et Regole de la Nuova Poesia Toscana*, it will not be amiss to discuss this question here.

Claudio Tolomei is usually cited as the compiler of this work. Fornaciari¹ and Casini² would seem to imply this fact, and Gaspary distinctly states it,³ asserting that the idea of imitating classical metres originated with Tolomei, and that he published the collection under discussion in the year 1539.

The fact also that in the collection of poems in question Tolomei's verses occupy the last position in the book, would tend to show that Tolomei's feelings of modesty had been considered, and would point to him as the compiler of the book. The preface, however, was written by Ser Cosmo Pallavicino.⁴

In it Tolomei is mentioned in very laudatory terms, notably where Pallavicino refers to the new poetry which "il felice ingegno del nostro M. Claudio Tolomei quest' anno a molti suoi amici ha mostrato in Roma," and this again would lead us to accept Ser Cosmo Pallavicino as the compiler.

Borgognoni⁵ mentions Cosimo Pallavicino as the collector, "Cosimo Pallavicino, il quale raccolse assai de' nuovi versi che fece poi stampare al Blado d'Asola in un volume, nel 1534."⁶ . . .

¹ Cf. Fornaciari, *op. cit.*, p. 138.

² Cf. Casini, *op. cit.*, p. 91.

³ Cf. Gaspary, *op. cit.*, II., part 2, p. 136.

⁴ Cf. *Versi, et Regole*, etc., title-page; also Brunet, v., 877.

⁵ Cf. *Nuova Antol.*, Seconda Serie, 1877, v., p. 918.

⁶ The date here should be 1539.

Lastly, Chiarini¹ declares that Cosimo Pallavicino was the publisher. It is therefore a safe conclusion that although Claudio Tolomei was the prime mover in the organization of the school of classical poetry, the publication of the poems of this school was for some reason undertaken by Ser Cosimo Pallavicino, and was perhaps supervised by Tolomei himself, who placed his own poems at the end of the collection.

The following table shows the poems contained in the collection of *Versi, et Regole de la Nuova Poesia Toscana*, together with the names of the authors of the poems, and the proportion in which the various classical metres were used.

Versi, et Regole de la Nuova Poesia Toscana. Instances of Elegiac Distichs.

<i>Page.</i>	<i>No. of Pieces.</i>	<i>Author.</i>
A to C vi	25	Antonio Renieri da Colle.
E iv – F iii	16	P. Pavolo Gualterio Aretino.
F vi – H i	5	Giovanni Zuccarelli di Canapina.
H vii – I	2	Giulio Vieri Senese.
I ii – I vi	3	Alessandro Cittolini da Serravalle.
I vii – k i	8	Various authors.
k i	1	Bartolomeo Paganucci.
k ii	1	Gabriello Zerbo.
k iii – k v	4	Anonymous.
k vi	2	Giovanni Zuccarelli.
k vii	1	Ascanio Bertini.
k vii	2	Adriano Viventio.
L – Li	2	Lionardo Colombini.
L ii	1	Christofano Romei.
L ii	2	Ottaviano Brigidi.
L iii	1	Carlo de' Marchesi.
L vii	1	Epigram trans. from Latin of Cotta Veronese.
M – M i	3	“ “ “ Marc' Antonio Casanova.
M i	5	“ “ “ Navagero.

¹ Cf. *Nuova Antol.*, Seconda Serie, 1878, viii., p. 473.

<i>Page.</i>	<i>No. of Pieces.</i>	<i>Author.</i>
M ii	1	Epigram trans. from Latin of Marc' Antonio Flamminio.
M ii – M v	10	“ Sannazzaro.
M vi – N	6	“ Statio Romano.
N	1	“ Cingolo.
N – N iv	19	Translations from the Classics.
N v – N vii	4	Tommaso Spica, Romano.
O – O i	2	Annibale Caro.
O ii – O iii	3	Bernardino Boccarino d'Arezzo.
O v – P i	7	Triphone Bentio d'Ascisi.
P ii – Q	5	Pavolo del Rosso, Fiorentino.
Q i – S vi	15	Dionigi Athanagi da Cagli.
T – V iv	11	Claudio Tolomei.
Total number of instances of poems in the Elegiac metre		= 169.

Instances of Hexameters.

D v	Antonio Renieri da Colle.
E	“ “ “
H ii	Giovanni Zuccarelli da Canapina.
H v	Giulio Vieri, Senese.

Total number of instances of poems written in hexameters = 4.

Instances of Hendecasyllabics.

F v	P. Pavolo Gualterio, Aretino.
L vi	Anonymous.
M vi	Translated from Sannazzaro.
O iv	Bernardino Boccarino d'Arezzo.
Q i	Dionigi Athanagi da Cagli.
R	“ “ “
S vii	“ “ “

Total number of instances of poems written in hendecasyllabic verses = 7.

Instances of Other Metres.

C vi – D iv	6	Antonio Renieri da Colle.
F iv	.....	P. Pavolo Gualterio Aretino.

<i>Page.</i>	<i>No. of Pieces.</i>	<i>Author.</i>
L iii	Alessandro Bovio.
L iv	Mario Zephiro.
L v	Anonymous.
Q v	Dionigi Athanagi da Cagli.
R v	" ' " "

SUMMARY OF THE CONTENTS OF *Versi, et Regole de la Nuova Poesia Toscana.*

Total number of odes.....	=	12
Total number of poems in elegiac distichs...	=	154
" " " hexameters	=	4
" " " hendecasyllabics..	=	7
 Total number of poems in the collection.....		<hr/> 177

It will be seen from the foregoing table that the elegiac distich was the metre most generally used,¹ no less than one hundred and fifty-four poems out of a total of one hundred and seventy-seven being written in that metre.

Next in order of frequency is the hendecasyllabic, then the hexameter, of which only four examples occur. Lastly, there are four odes written in the Sapphic metre, and eight poems in various metres; these poems will be taken up later.²

In the following pages I propose to examine the contributions of each separate author to Italian classical poetry of the Sixteenth Century, marking the introduction of new imitations, as they occur, and reproducing a part, or the whole, of such poems as represent the first appearance of a new metre.

¹ Cf. Casini, *op. cit.*, p. 94, § 3.

² From this point in the present monograph my references to these poems will be made from Carducci's *Poesia Barbara nei secoli XV^o e XVI^o*, in which collection the poems of *Versi, et Regole de la Nuova Poesia Toscana* are incorporated entire.

*Claudio Tolomei.*¹

1492–1554.

Tolomei wrote fourteen elegiac poems, and one in the hendecasyllabic metre.

Many scholars prefer not to include unrhymed hendecasyllabics among the Italian imitations of classical metres, but I shall do so because I consider that during the sixteenth century, when classical poems were so generally copied, it is more than probable that unrhymed hendecasyllabics were written with the definite intention of bringing Italian poetry closer to its Latin model.

Casini,² after mentioning the “endecasillabo sciolto,” says that the first instance of it occurs as far back as the thirteenth century; but that it found no imitators, and that the writers of the sixteenth century, when using this metre, thought they were doing something which had never before been attempted.

The poem by Claudio Tolomei, entitled³ “Traduzione di un Epigramma di A. Navagero,” beginning, “Ecco'l chiaro rio, pien’ eccolo d’acque soavi,”⁴ is preceded⁵ by the following explanation:

“Mandovi un’ Epigramma del Navagero tradotto nella nostra nuova poesia, accioche ella non dorma affatto, la qual sarebbe molto ben risvegliare; perche vi giuro, ch’ ella non mi piacque mai tanto, nè mai mi parve tanto bella, quanto fa hora,” etc.

The poem by Claudio Tolomei beginning:

¹ Cf. Carducci, *Poesia Barb.*, etc., pp. 33–48.

² Cf. Casini *Forme Met.*, p. 69, note. The poem mentioned here is the *Mare amorooso* (discovered by Professor G. Grion, and attributed to Brunetto Latini), a lyric poem composed of three hundred unrhymed hendecasyllabics.

³ It is my intention, in this *Dissertation*, to give reference to books in which I find instances of classical poems, even if I do not have occasion to reproduce the poems themselves. ⁴ Cf. Carducci, *Poesia Barb.*, p. 48.

⁵ I find this poem in *Delle Lettere di M. Claudio Tolomei*, Libri VII., con nuova aggiunta ristampati, et con somma diligenza da molti errori corretti. In Vinegia, Presso Altobello Salicato, 1572, in 12°, Libro settimo, p. 273, Lettera a M. Alessandro Cittolini. The edition originally consulted by me in Florence was published by Gabriel Giolito de’ Ferrari, in 1554.

“Te sola amo, et sempre sola amarti Lisetta desio :”¹ I find in a book of poems² collected by Dionigi Atanagi.

Annibale Caro.

1507–1566.³

This author wrote two poems in the elegiac metre, but did not attempt any new imitations. Caro’s poems are entitled “Alli Academicici della Nuova Poesia” and “All’ Amore.”⁴

Antonio Renieri da Colle

wrote before 1539.⁵

Antonio Renieri wrote twenty-five poems in the elegiac metre, one of hendecasyllabic lines, two in hexameters, and five odes.

From these poems it will be seen that this author was one of the most original and versatile writers of Tolomei’s school.

Of this author’s odes I shall mention only those which he was the first to introduce, and shall therefore not reproduce the Sapphic ode,⁶ having shown that Leonardo Dati had already written one in 1441.⁷

I shall first take up the ode which commences :

“Temon le navi in mezzo l’onde turbide.”⁸

Carducci⁹ adds to this ode the following note: “In *Versi, et Regole*, etc., a. c. C. iiiij r, in fronte dell’ ode di Antonio Renieri da Colle intitolata a Mess. Paolo Gualterio è questo schema :

¹ Cf. Carducci, *Poesia Barb.*, p. 48.

² Cf. *De le Rime di diversi nobili poeti toscani, Raccolte da M. Dionigi Atanagi. In Venetia, Appresso Lodovico Avanzo, 1565*, libro secondo, p. 30, v.

³ Cf. Carducci, *Poesia Barb.*, pp. 49–52.

⁴ These poems contain 22 and 24 lines respectively.

⁵ Cf. Carducci, *Poesia Barb.*, pp. 53–83.

⁶ *Ibid.*, p. 76. This ode is reproduced by Borgognoni, in *Nuova Antol.*, 1877, v., p. 923, and wrongly attributed by him to Monsignor Tolomei.

⁷ Cf. p. 10 of this *Dissert.*

⁸ Cf. Appendix to this *Dissert.*, No. iv.

⁹ Cf. Carducci, *Poesia Barb.*, p. 436.

“Ode d'un membro. I versi son iambici di sei piedi iambi, se bene alle volte ne'luoghi impari hanno lo spondeo; e scandonsi così :

Temon le na vi'n mez zo l'on de tor bide
b 1 b 1 1 1 b 1 b 1 b b”

This is clearly an imitation of the Iambic trimetre, called by the Romans *versus senarius*, the most common of Iambic metres.² Antonio Renieri was the first to attempt it.

Antonio Renieri first imitated the Asclepiadean ode. In connection with Renieri's ode which begins :

“Passa ogn' altra vaga donna di grazia,”³

Carducci reproduces the note⁴ which in *Versi, et Regole* precedes this poem :

“Ode di tre membri, e al quarto si muta: e i primi due versi sono asclepiadei, che si fanno d'uno spondeo, un dattilo, una cesura e due dattili; i terzi sono eroici ferecrazii, e hanno uno spondeo, un dattilo et un altro spondeo; i quarti son gliconici, composti d'uno spondeo e due dattili: e si scandon così :

Pass' ogn' altra va ga donna di grazia
E bel tade ra ra questo mio bel sole
Che pos to'l nido a more
S'ha nel mezzo de' suoi lumi
1 1 1 b b 1 1 b b 1 b b
1 1 1 b b 1 1 b b 1 b b
1 1 1 b b 1 1
1 1 1 b b 1 b b”

This poem is the first instance of the imitation of the Fourth Asclepiadean, and it is evidently intended to follow closely its Latin models.⁵

¹ The letters *b* and *l* stand for the words “breve,” “lunga,” indicating the quantity of the syllable.

² Cf. F. Zambaldi, *Elementi di prosodia e di Metrica Latina*, quinta edizione, Torino, Ermanno Loescher, 1890, in-8°, pp. 71, p. 45, § 7.

³ Cf. Appendix to this *Dissert.*, No. v.

⁴ Cf. Carducci, *Poesia Barb.*, p. 436.

⁵ Cf. Horace, *Carmina*, I., 5.

Cf. Zambaldi, *op. cit.*, p. 63, § 4. Zambaldi calls this metre the third Asclepiadean.

Cf. also: *I Metri Lirici di Orazio secondo i risultati della metrica moderna*, etc.,

The ode is mentioned by Chiarini,¹ who clearly shows by it how defective were the rules of prosody which guided Tolomei's school. In order to follow out the metrical scheme of the ode, the words "vaga," "rara," and "bel sole" would have to be pronounced vagà, rarà, and bélsole.

An examination of the poem will immediately disclose the fact that the quantity of the metre cannot be observed unless the following words be wrongly accented: "vaga," "rara," "lumi," "altra," "noi," "viva," "sui," "mai," would have to be accented on the second syllable instead of on the first, the word "nido," would be deprived of any accent, and the words "assiduo" and "anima" would have to receive an accent upon the last syllable.

To Renieri's ode 'Delle Sue Fiamme,' the first line of which reads :

"Io spesso del mio foco in mezzo sento nascere,"²

Carducci adds³ the following note taken from *Versi, et Regole*:

"Ode di due membri, et al secondo si muta. I primi versi son iambici, come quelli *Temon le navi in mezzo l'onde torbide*;⁴ i secondi pur iambici, e vanno sulla misura medesima, ma hanno solamente quattro piedi, e si scandon così.

Spesso un dilet to si vago."
 1 1 b 1 b 1 b 1

This poem is written in imitation of the Iambic metre, and is composed of an Iambic trimetre,⁵ and an Iambic dimetre.⁶ Although Renieri states that the second line must be scanned like the first part of the line: *Temon le navi*, etc., yet he here makes the third foot an Iambic, as opposed to the spondee in the third foot of the line *Temon le navi*, etc. In Latin poetry the third foot of the Iambic dimetre is usually spondaic, and in fact Renieri

di E. Schiller, traduzione autorizzata dalla 2^a edizione tedesca di E. Martini, Seconda Edizione, Torino, Carlo Clausen, 1896, in-12°, pp. 46, on p. 32, § xv. Schiller here calls this metre the Fourth Asclepiadean.

¹ Cf. *Nuova Antol.*, 1878, Vol. VIII., pp. 474-5.

² Cf. Appendix to this *Dissert.*, No. vi.

³ Cf. Carducci, *Poesia Barb.*, p. 437.

⁴ Cf. p. 22 of this *Dissert.*

⁵ Cf. Zambaldi, *op. cit.*, p. 60, xxiii., § 3. Cf., also, Schiller, *op. cit.*, p. 20, § iv.

⁶ Cf. Zambaldi, *op. cit.*, p. 49, xviii., § 15.

himself in four of his Iambic dimetre lines makes the third foot a spondee. For instance, in accordance with the rules of Latin prosody which the school of Tolomei closely followed, the syllable *re-e* in the sixth line is long by elision; in lines ten and sixteen, the syllables *ris-* and *vend-* are long by position, and in line fourteen the word *puoi* is long by contraction: each of these represents the first syllable of the third foot, making this foot a spondee in spite of Renieri's indication b 1 (u -).

To Renieri's ode *Alla sua Donna*, the first line of which is :

“Se li panti che sovente,”

Carducci¹ adds the following note, taken from *Versi, et Regole*, etc.:

“Ode d'un membro. I versi iambici anapestici, di tre piedi et una sillaba; e i primi sono anapesti, li altri due iambi; e scandonsi così :

Se li pian ti che soven te”
 b b 1 b 1 b 1 1

This is clearly an imitation of the Anacreontic Ionic metre, found in Petronius and in the later Latin poets,² and is to be scanned in this manner :

u u - u - u - -

The following list shows the contributions of the authors named, to the collection of *Versi, et Regole*, etc. All these authors wrote previous to the year 1539 (the date of the publication of *Versi, et Regole*).

<i>Author.</i>	<i>Elegiac verses.</i>	<i>Hexame- ters.</i>	<i>Hendeca- syllabics.</i>	<i>Sapphic Odes.</i>	<i>Alcaic Odes.</i>
P. Pavolo Gualterio.....	16	...	1	1	...
Giovanni Zuccarelli, da					
Canapina.....	7	1	...	...	...
Giulio Vieri, Senese.....	2	1	...	...	...
Alessandro Cittolini da					
Serravalle..	3	...	...	...	...
Tommaso Spica, Romano..	4	...	...	...	...
Bernadino Boccarino, d'-					
Arezzo.....	4	...	1	...	...

¹ Cf. Carducci, *Poesia Barb.*, p. 438.

² Cf. Zambaldi, *op. cit.*, p. 58, xxii., § 2.

<i>Author.</i>	<i>Elegiac verses.</i>	<i>Hexame- ters.</i>	<i>Hendeca- syllabics.</i>	<i>Sapphic Odes.</i>	<i>Alcaic Odes.</i>
Trifone Benzio, d'Ascisi...	7	...	...	...	...
Pavolo del Rosso, Fiorentino.....	6	...	...	...	...
Dionigi Atanagi, da Cagli..	20	...	3	1	1
Bartolomeo Paganucci.....	1	...	...	...	...
Gabriello Zerbo.....	1	...	...	...	...
Giovan Battista Alamanni.	1	...	...	...	...
Don Diego Sansoval di Castro.....	1	...	...	...	...
Padre Pallavicino.....	1	...	...	...	...
Ascanio Bertini.....	1	...	...	...	...
Adriano Vivenzio.....	1	...	...	...	...
Lionardo Colombini.....	1	...	...	...	...
Cristofano Romei.....	1	...	...	...	...
Ottaviano Brigidi.....	1	...	...	...	..
Carlo de' Marchesi.....	1	...	...	...	...
Alessandro Bovio.....	...	...	...	1	...
Mario Zefiro.....	1	...	...	...	...
Scipione Orsino.....	2	...	...	...	...
Anonymous.....	59	...	3	...	...

The elegiac poem of six lines of P. Pavolo Gualterio, beginning :

“Tutte l'humane cure troncansi al colpo di morte,
Spengonsi in morte tutti l'umani lumi,”¹

I find in the edition already mentioned of Claudio Tolomei's Letters.²

The lines occur in the middle of the letter which is addressed to M. Fabio Benvoglienti, and are preceded by some interesting remarks on the prosody of the sixteenth century: “. . . furono alcuni, che crederono, e dissero, che tutta questa arte si doveva

¹ Carducci has corrected the two lines quoted above. In the original they read, ‘al capo di morte,’ and ‘spezzansi in morte.’ These are evidently misprints. Cf. Carducci, *Poesia Barb.*, p. 93.

² Cf. p. 20 of this *Dissert.* The poem occurs in Book VII., p. 260 of *Delle Lettere*, etc.

risolvere in queste poche regolette, che voi udirete. Tutte le sillabe, dove è l'accento acuto, son longhe. Tutte le sillabe, che son dinanzi all' accento acuto, son brevi, se già non v'è l'addoppiamento. Tutte le sillabe che son dopo l'accento acuto son brevi, ancora che vi sia l'addoppiamento, e così volevano, che 'tessonsi,' 'romperne,' 'volgerlo,' havesseno la sillaba di mezzo breve; contra de li quali a bella posta il vostro gentile e ingegnoso Gualtiero¹ compose quel bello Epigramma, usandovi cotale sillabe longhe a lor dispetto."

The elegiac poem, of one hundred and ninety-six lines, of Dionigi Atanagi, beginning :

"O saggio, et giusto signor, c'hor altra fiata,"²

I find in the edition already mentioned of Dionigi Atanagi's *Rime*.³

Dionigi Atanagi in his poem :

"Pastor famoso e colmo di gloria,"⁴

was the first writer to attempt the imitation of an Alcaic ode. The ode, as far as the prosody of Tolomei's school permitted, keeps closely to the Latin metre.⁵ The caesura after the fifth syllable in the first three lines is carefully observed, with the single exception of the third line of the last verse. From the standpoint of the imitation of classical metres on the basis of accent in modern Italian, it would be hard to accept "con Roma,"⁶ or "crini sa,"⁷ as a dactyl, but it must be remembered that Atanagi was carefully applying the laws of Latin prosody when determining the quantity of Italian words.

The six anonymous elegiac lines beginning :

"Al lido di Baja, sotto un bel platano, Amore,"⁸

¹ Gualterio is mentioned by Casini, in *Forme Met.*, p. 98, as the author of a Sapphic ode.

² Cf. Carducci, *Poesia Barb.*, pp. 178-183.

³ Cf. p. 21 of this *Dissert.* The poem occurs in Book I., p. 209.

⁴ Cf. Appendix to this *Dissert.*, No. ix. This ode is reproduced by D. Gnoli in his article, "Vecchie Odi Barbare e traduttori d'Orazio," in *Nuova Antol.*, 1878, Vol. xii., p. 695.

⁵ Cf. Schiller, *op. cit.*, p. 39, xix. Also, Zambaldi, *op. cit.*, p. 64, § 7.

⁶ Cf. Appendix to this *Dissert.*, No. ix., verse 1, line 4.

⁷ Cf. *ibid.*, verse 5, line 4.

⁸ Cf. Carducci, *Poesia Barb.*, p. 260.

I find in the work mentioned by Carducci, of which a fuller reference is given below¹ than that supplied by him. These six lines are preceded by the following statement: "Paraphrase from the poem 'De Amore et Bajis,' di Niccolò Conte d'Arco, qui nel Libro III. delle sue poesie segnato del N. XXXVII., fatta da M. Stazio Romano, ed esistente a carte M. iiiij del libro intitolato: *Versi, e Regole della Nuova Poesia Toscana*, stampato in Roma per Antonio Blado d'Asola, 1539, in-4°."

This would seem to show that in the year 1739 Niccolò Conte d'Arco was regarded as the author of the paraphrase from Stazio Romano: "Al lido di Baja," etc. The evidence adduced here is by no means final, and Carducci who probably derived this poem directly from *Versi, et Regole*, etc., prefers to attribute it, not to Niccolò Conte d'Arco, but to an anonymous author.

The four elegiac lines by Triphon Gabriele, beginning:

"Contento io vissi del poco una picciola vita,"²

occur in the *Lettere Facete* of Dionigi Atanagi.³

The eight elegiac lines by Girolamo Fracastoro, beginning:

"Se tra i pastori che fanno e Tevere, ed Arno,"⁴

I find in the edition of the *Lettere Facete*, etc., already mentioned,⁵ and also in the work of Fracastoro cited by Carducci, of which I have given the full title.⁶

The poem by Apollonio Filareto, beginning:

"S'unqua di pianto vaga,"⁷ etc.,

¹ Cf. Hieronymi Fracastorii Veronensis, Adami Fumani canonici Veronensis, et Nicolai Archii Comitis Carminum editio II., 2 vol., Patavii, 1739 (written CICCO-XXXIX.), Excudebat Josephus Cominus, in-4, t. I., p. 204.

² Cf. Carducci, *Poesia Barb.*, p. 279.

³ Cf. *Lettere facete, et piacevoli, di diversi grandi huomini, et grandi ingegni, scritte sopra diverse materie*, Raccolte per M. Dionigi Atanagi, Col Privilegio. In Venetia. Appresso Fabio & Agostino Zopini, fratelli, 1582, on p. 330.

⁴ Cf. Carducci, *Poesia Barb.*, p. 283.

⁵ The lines in question occur on p. 330 of the *Lettere facete*.

⁶ Cf. above.

⁷ Cf. Carducci, *Poesia Barb.*, p. 287.

I also find in Atanagi's collection *De le Rime*,¹ mentioned by Carducci.

Luigi Alamanni,

1495–1556.²

Carducci, in keeping with his intention, which I have already mentioned,³ of introducing into his collection of classical poems all instances of attempts to change the ordinary Italian metres, reproduces two poems taken from Luigi Alamanni's comedy, *La Flora*. The first of these poems⁴ is the prologue of the play.

It would be difficult to state with assurance what classical metre these lines are intended to represent. With reference to this poem Gnoli⁵ states that in the imitation of classical poems there were two schools of writers, the conservative and the radical. “The latter entirely neglected Italian metrical forms, while the former sought to approximate Italian metres, as far as possible, to those of Latin, without, however, interfering with such fundamental laws of Italian versification as the number of syllables, and the accentuation of certain fixed syllables.

The sole aim of the radical school was to imitate Latin metres at any cost. Thus, by the side of Ariosto, who while seeking to imitate Latin metrical forms, remained faithful to Italian versification,⁶ we find Alamanni, who in his comedy *La Flora* fashions the Italian language like wax, in seeking to imitate the sounds of Plautus and of Terence.”

The exact scansion, the accents and the number of syllables of the lines of the Prologue are all equally difficult to determine. The lines consist indifferently of thirteen or fourteen syllables, and are all terminated by a proparoxyton.⁷

¹ Cf. p. 21 of this *Dissert.* The poem here referred to occurs on p. 47, v. of D. Atanagi's *De le Rime*.

² Cf. Carducci, *Poesia Barb.*, p. 301.

³ Cf. p. 11 of this *Dissert.*

⁴ Cf. Appendix to this *Dissert.*, No. x. Cf., also, Carducci, *Poesia Barb.*, pp. 302–319.

⁵ Cf. *Nuova Antol.*, 1881, xxviii., p. 380. Gnoli reproduces lines 56–65 of this poem.

⁶ Cf. p. 11 of this *Dissert.*

⁷ The fifth scene of Act III. is written in this same metre. Cf. Carducci, *Poesia Barb.*, p. 318.

In the third act Luigi Alamanni attempts a still more remarkable and equally unpractical metre, and I reproduce nine of the lines there written.¹ These lines vary in length from fifteen to eighteen syllables, and, as in the Prologue, they are terminated by a proparoxyton. Gnoli, who reproduces the first fifteen lines of the poem,² has said of this metre that although it is very original in character, yet scholars have not hitherto been able to see in it anything beyond mere prose or the “antipatico martelliano.”

Benedetto Varchi,

1502–1566.³

Benedetto Varchi made a translation⁴ from Horace, *Carm.*, Book III., Ode 13. The ode written by Horace is a fourth Asclepiadean.⁵ Benedetto Varchi appears not to have attempted to follow closely his Latin model in the matter of scansion, imitating the metre merely by writing three unrhymed hendecasyllabics and a ‘settenario’ as the fourth line.⁶

Francesco Patrizio,

1529–1597.⁷

Francesco Patrizio made a fresh attempt to introduce a new metre in his poem “L’Eridano.”

In the title to the piece, Patrizio calls this metre a “nuovo verso heroico.” “L’Eridano” was published in Ferrara in 1558. A glance at the construction of the lines⁸ will show that they consist of thirteen syllables, and are accented on the fourth, eighth

¹ Cf. Appendix to this *Dissert.*, No. XI.

² Cf. *Nuova Antol.*, 1881, xxviii., p. 381.

³ Cf. Carducci, *Poesia Barb.*, pp. 321–323.

⁴ Cf. Appendix to this *Dissert.*, No. XII.

⁵ Cf. Schiller, *op. cit.*, p. 32, § xv.

⁶ Cf. Gaspari, in *Literaturblatt für Germanische und Romanische Philologie*, Heilbronn, 1882, Dritter Jahrgang, p. 21.

⁷ Cf. Carducci, *Poesia Barb.*, pp. 325–345.

⁸ Cf. Appendix to this *Dissert.*, No. XIII.

and twelfth syllables. The verse is Iambic in character, and should be scanned thus :

○○○‿○—○‿○—○‿○

Of this metre Gnoli¹ thinks that it partakes of the nature of the hendecasyllabic line, with the addition of two syllables, which can be added at will, either at the beginning or at the end of the verse. Thus, line ten may be divided :

Gli eter|ni onor degli immortali estensi e|roi.

The same can be said of lines four or five, and indeed of any line where the first two and the last two syllables can be separated from the rest of the line ; that is, when they consist either of two monosyllables, or of one word of two syllables.² Gnoli dwells on this point, and holds that since these two syllables cannot always be detached from the beginning or from the end of the line, the consciousness of the hendecasyllabic is lost in a new verse, complete in itself, but slow, encumbered and heavy.

Giuseppe Fraccaroli mentions this attempt of Patrizio and says³ "that this author did not take quantity, but 'harmony' as the basis or measure of the verse, and hence it is that in his description of the line he discusses *diapason*, *diatessaron* and *diapente*, and talks of 'voci alte, basse, e mezzane.' Although such terms as these may be applied to music it would be difficult to discover their connection with poetry." Fraccaroli agrees with Gnoli in stating that "the line, as imagined by Patrizio, is a hendecasyllabic, with a prevalence of pure Iambic feet, and with the addition of a bisyllabic foot at the beginning of the line. The difficulty is removed if a caesura or pause be made after the sixth syllable :

¹ Cf. Gnoli, in *Nuova Antol.*, 1881, xxviii., p. 386. The lines cited are lines 10, and 145-162.

² The following lines will serve as an instance of this :

Line 4, Il Po | gl'illustri suoi nipoti infra le | stelle.

Line 5, Por da | te vide, o Apollo ; priego, fa' che | strano.

Line 11, Pien di | tuo spirto senta ogn'or il petto e | l'alma.

³ Cf. *D'una teoria razionale di metrica italiana*, di Giuseppe Fraccaroli, Torino, Ermanno Loescher, 1887 (in-6°, pp. 128), on pp. 119-120.

O sacro Apollo, tu | che prima in me spirasti
Questo mio nuovo alte-]-ro canto, e voi ch'intorno,

etc.

“By so doing the verse becomes a pure French Alexandrine with a somewhat neglected caesura. This was probably not Patrizio’s intention as regards the line, but it is the sole theory by which the verse can be made to retain any of its harmony. Since, however, this line is a degradation both of the French and the Alexandrine verse, we are forced to relegate this attempt at the formation of a line of thirteen syllables to a group of similar individual fancies which have not met with success.” Fraccaroli, with reference to the caesura mentioned above, would compare the line to that used by Raimon of Avignon in his translation of Roger de Parme’s *Practica Chirurgiae*.¹ Raimon’s verse which is written in Provençal consists of twelve syllables, and A. Thomas comes to the following conclusion with regard to the division of the line.² “The verse is always divided into two unequal parts consisting of four and eight syllables by a caesura upon the oxyton syllable. The position of this caesura is *ad libitum*, although the arrangement 8 + 4 is more frequent than the inverse disposition.” Since, however, the verses of the Provençal poet are invariably dodecasyllabic (with the exception of some lines of ten syllables which were interpolated intentionally), no very close comparison can be made between them and the line of Francesco Patrizio, which consists of thirteen syllables. The last syllable of Raimon’s line is oxyton, whereas Patrizio terminates his verse with a paroxyton.

¹ Cf. Fraccaroli, *op. cit.*, p. 120, note 1, where he says briefly: “In this way the verse (that is Patrizio’s) resembles that of the *Chirurgia Provenzale* di Raimondo di Avignon, and like it, might be divided by other caesurae.” Fraccaroli then refers to A. Thomas, *Romania*, x., pp. 68–70; xi., pp. 203–12. A complete reference to these two articles is as follows: Antoine Thomas, “La Chirurgie de Roger de Parme en vers provençaux,” *Romania*, x., pp. 63–74; and p. 456, for the real name of the translator; and “La Versification de la Chirurgie provençale de Raimon d’Avignon,” *Romania*, xi., p. 202–12.

² Cf. *Romania*, xi., p. 210.

Luigi Groto (Cieco d'Adria),

1541–1585.¹

Luigi Groto wrote one poem in the elegiac metre. This poem of eight lines beginning :

‘Sto fra spine dure cercando una tenera rosa,’

I find in an edition of the work mentioned by Carducci.² This work contains one hundred and seventy pages of poems, mostly in Italian metres. In the lines in question there are slight alterations³ in the text as published in the edition of Carducci. These eight elegiac verses are of interest not merely as showing the spread of the imitation of classical metres outside the school of Tolomei; some of the lines are remarkably well written, and in two cases especially⁴ (both of them hexameters) the word-accent agrees so exactly with the theses of the Latin line, that they might stand as verses written by the present school of the imitation of classical metres by means of word-accent :

“Sto tra spine dure cercando una tenera rosa.”

“Degna felice mano, che fior si tenero corre.”

Leonardo Orlandino dal Greco,

1552–1618.⁵

Leonardo Orlandini was a fairly prolific writer of classical poems. His contribution to Carducci's volume of *Poesia Barbara*

¹ Cf. Carducci, *Poesia Barb.*, pp. 347–349.

² The title of the work consulted by me at the Bib. Naz. Fir. is as follows :

Delle Rime | di Luigi | Groto | Cieco d'Adria | Nuovamente ristampate | e ricorrette | dal medesimo autore, | In Venetia, Appresso Giacomo Zoppini & frat., 1601, on p. 162.

³ Cf. line 5, ed. of 1601: “Rosa, cui Magio mai non spese, nè d'arse Decembre, Carducci has corrected :

“Rosa, cui maggio mai non spense, né arse decembre.”

⁴ Cf. Luigi Groto, *op. cit.*, p. 162, lines 1, 7. For information concerning the life and writings of this author, cf. also *Giorn. Stor.*, Vol. VII., 1886, p. 275, notice of Vittorio Turri's *Luigi Groto (Il Cieco d'Adria)*, Lanciano, tip. R. Carabba, 1885 (8°, pp. 31). ⁵ Cf. Carducci, *Poesia Barb.*, pp. 351–359.

consists of sixteen poems. Of these eight are in the elegiac metre, one is a hendecasyllabic, and four are Sapphic odes.

Of the remaining poems, the lines to 'Signor . . . De la Quadra'¹ are the first instance of the imitation in Italian of the First Archilochian metre as used by Horace.² Orlandini has written two poems in this metre.

The poem of six lines, 'Al Candido,' beginning,

"Ecco in quest' altare,"³

is the first instance of the imitation in Italian of the First Pythiambic strophe⁴ as used by Horace.

Ludovico Paterno,

1560–1570.⁵

Ludovico Paterno did not attempt the imitation of any new metres. He wrote one Sapphic ode, one poem of hendecasyllabic lines, and eight poems in hendecasyllabics with a final proparoxyton.

Like Orlandino, he was a Sicilian, and belonged to the Academy of the "Accesi."

With reference to Paterno's hendecasyllabic lines ending with a proparoxyton, a form of poetry which I have already discussed,⁶ Gnoli remarks,⁷ "As for the Sicilians, leaving epic and elegiac verses aside, they applied themselves to the imitation of the poetry of Catullus; Paterno is especially successful in his 'titoli funebri' which resemble translations from the antique." Gnoli then quotes two poems⁸ of Ludovico Paterno.

¹ Cf. Appendix to this *Dissert.*, No. xiv. (a).

² Cf. Zambaldi, *op. cit.*, p. 65, § 10. Also Horace, *Carm.*, iv., 7.

³ Cf. Appendix to this *Dissert.*, No. xiv. (b).

⁴ Cf. Zambaldi, *op. cit.*, p. 60, § 4. Also Horace, *Epod.*, 14, 15.

⁵ Cf. Carducci, *Poesia Barb.*, pp. 361–369.

⁶ Cf. p. 11 of this *Dissert.*

⁷ Cf. Gnoli, in *Nuova Antol.*, 1881, xxviii., p. 384.

⁸ The poems cited in the *Nuova Antol.*, *loc. cit.*, are from Carducci, *Poesia Barb.*, pp. 366 and 369, and are entitled "Al Tumulo di Quintia," and "Tumulo di Boschino."

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LIFE.

I was born in Florence, Italy, December 12th, 1871. From 1881 to 1887 I studied at Malvern College, Worcestershire, England, returning twice yearly to Italy. For three years I held a scholarship of £80 for proficiency in French. With a view to entering the Army, I studied during 1888-1889 in Tübingen, Württ, Germany, under Prof. J. G. C. Schuler, of Tübingen University.

During 1890-1891 I attended the "coaching" establishment of C. V. Coates, Esq., M. A. (Cam.), in London, and in December, 1891, passed on the list of candidates successful for Infantry cadetships at the R. Mil. Coll., Sandhurst. Failing to pass the physical examination, I returned to Italy. In October, 1892, I entered the Johns Hopkins University, and was graduated with the degree of A. B. in June, 1894. In October, 1894, I entered the Department of Romance languages, taking Italian as my principal subject. I attended the lectures of Prof. A. Marshall Elliott, Dr. J. E. Matzke and Dr. L. E. Menger.

To the latter I wish to express my gratitude for the interest which he has shown in my work, and for the benefit which I have derived from his courses. As a minor subject I took a course under Prof. H. B. Adams, with great profit and pleasure to myself, and was examined on the "Renaissance in Italy" and on the "History of the Germanic Races."

Returning to Europe during the summers of 1895-6-7, I spent much of this time in Florence, Italy, in the preparation of my thesis. Since October, 1897, I have had the privilege of conducting an undergraduate course in Italian.

I take this opportunity of expressing to Prof. Elliott my deep appreciation of the benefit which I have received under his broadening tuition, and my gratitude for his consideration and patience, and his unvarying kindness both in the class-room and outside the University.

ARTHUR H. BAXTER.





